

LOST: THE OFFICIAL MAGAZINE PRESENTS

**LATEST SEASON 5 NEWS!
SCRIPT SECRETS!**



CHRISTIAN & CLAIRE
EXCLUSIVE POSTER INSIDE!

LOST
MAGAZINE

THE



EVERYONE'S GOT IT...

GABIN FEVER!

- BEN & LOCKE + CLAIRE & CHRISTIAN SHEPARD POSTERS
- EXCLUSIVE INTERVIEWS WITH BEN AND HURLEY
- MEET WIDMORE'S FREIGHTER TEAM

DAMON LINDELOF

ANSWERS YOUR QUESTIONS...

THE TEMPEST
DARE YOU ENTER...?

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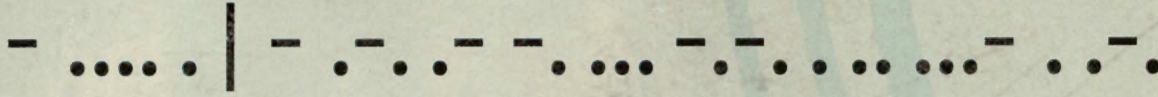
ISSUE #17

JULY/AUG '08

LOST abc start here



THE TRANSCIVER



< MESSAGE START >

Aloha, one and all! Pulses still racing from the adrenaline-surging season four finale? Ours too! Sadly, even though Mr. Hume has the unwitting ability to travel through time, Team *Lost Magazine* doesn't. This means – due to the timing constraints of publishing – we had to send this issue to the printers *before* the finale aired. So, although we don't have any finale-themed features for *this* issue, the *next* edition is a 100-page yearbook dedicated to the closing moments, and of course, the rest of season four...

Okay, so let's get back to prefacing *this* issue. Tapping the vein of *Lost's* dark side, we develop a cabin fever of our own with exclusive By the Fire chats with Jorge Garcia (Hurley) and Michael Emerson (Ben) – two of the islanders blessed/cursed with the ability of visiting Jacob's place. Also, Hurley fans, make sure you get hold of a copy of the limited edition variant version of this issue, as it's dedicated to Hugo Reyes. Speaking of cabin connections, we celebrate the unexpected Christian Shephard/Clare Littleton reunion with a specially-designed poster harking back to season three's fantastic *Par Avion* (with more atmospheric Locke and Ben graphics on the flip-side, courtesy of *Lost Magazine's* supremely talented designer, Russ).

Hatch fanatics keen to gain a closer look at the island's subterranean machinations will love the behind-the-scenes feature on the Tempest. *Our Others* sections are also pretty special this issue, including Director of Photography Cort Fey's fantastic appraisal of his role on the show; Co-Executive Producers Adam Horowitz and Eddy Kitsis return to our New Transmissions zone; and Co-Creator/Executive Producer Damon Lindelof takes a break to answer eight of your questions down in the Pearl station.

All in all, we've had a blast putting together this issue. We look to the future, remember the past, and even embrace our romantic side with one of my favorite moments on the show to date – this month's Black Box Recorder gets all teary-eyed with *The Constant's* original shooting script...

Staying on a heading of 405,

Paul Terry
Editor
Lost: The Official Magazine

< MESSAGE END >



LOST

VOLUME 1 ISSUE 17
JUL/AUG 2008
ISSUE #17 JUL/AUG 2008



COLLECTOR'S SPECIAL

Everybody loves Hurley – which is why we're dedicating the rare variant cover to the dude himself. Order yours today from your local comic store or these websites...
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www.titanmagazines.com

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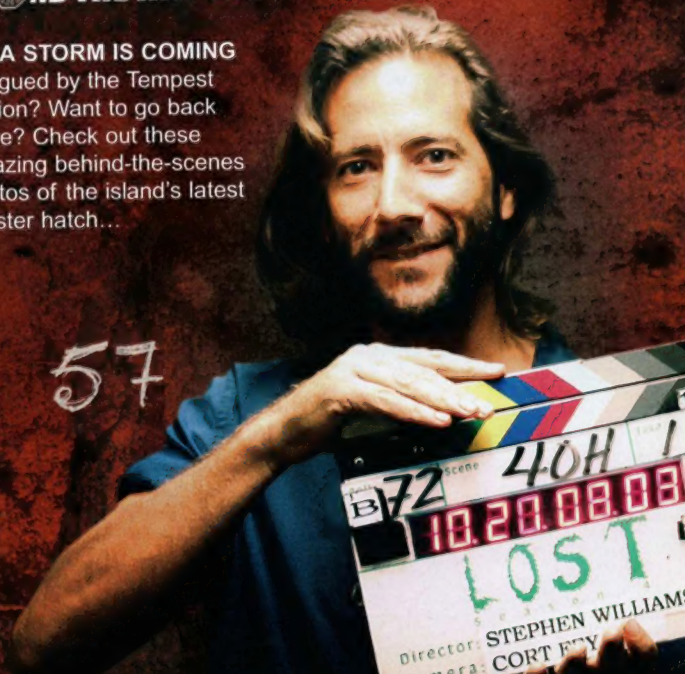


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"I'll find you..."

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New Transmissions

News from the *Lost* world and beyond...



DIRECT FROM THE WRITERS' ROOM...

UNEARTHED TREASURES

It's time to welcome the Co-Executive Producing duo of **ADAM HOROWITZ** and **EDDY KITSIS** back to our New Transmissions zone. Although we weren't able to get to the guts of the season finale (due to the timing of sending this issue to the printers), Adam and Eddy talk us through why they enjoyed bringing the freighter folk to the island, including some hints about their future story arcs...

Words: Paul Terry

Let's start by talking about that tenacious female member of the freighter folk, Charlotte...

Eddy Kitsis: Charlotte's really great to write for because there's a secret to her and her relationship to the island.

What's fun is being able to very slowly peel that layer off. She has such a commanding presence.

I love the way she doesn't take any crap from anyone!

It doesn't matter if you're Kate or Jack or whatever

— she just gets in there [laughs]!

Adam Horowitz: Also, her interplay and relationship with Faraday has been very interesting and enjoyable to write. It's a cool thing to explore.

EK: What's fun is that the freighter folk have spent a lot of time together that we haven't seen, and have built up relationships. So far, we've just had a little glimpse into it. We can tell that Faraday has a crush on Charlotte, and we also know that Charlotte *likes* that he has a crush on her. It's really fun to slowly write those kind of things and to let those characters form and evolve in their own way, rather than shove them down people's necks.

What was it like putting together that jaw-dropping polar bear dig sequence with Charlotte?

AH: That was one of my favorite moments on the show for this season. We really hope people liked it. Introducing Charlotte in that kind of way was great — off the island and with a surprising connection to island mythology...

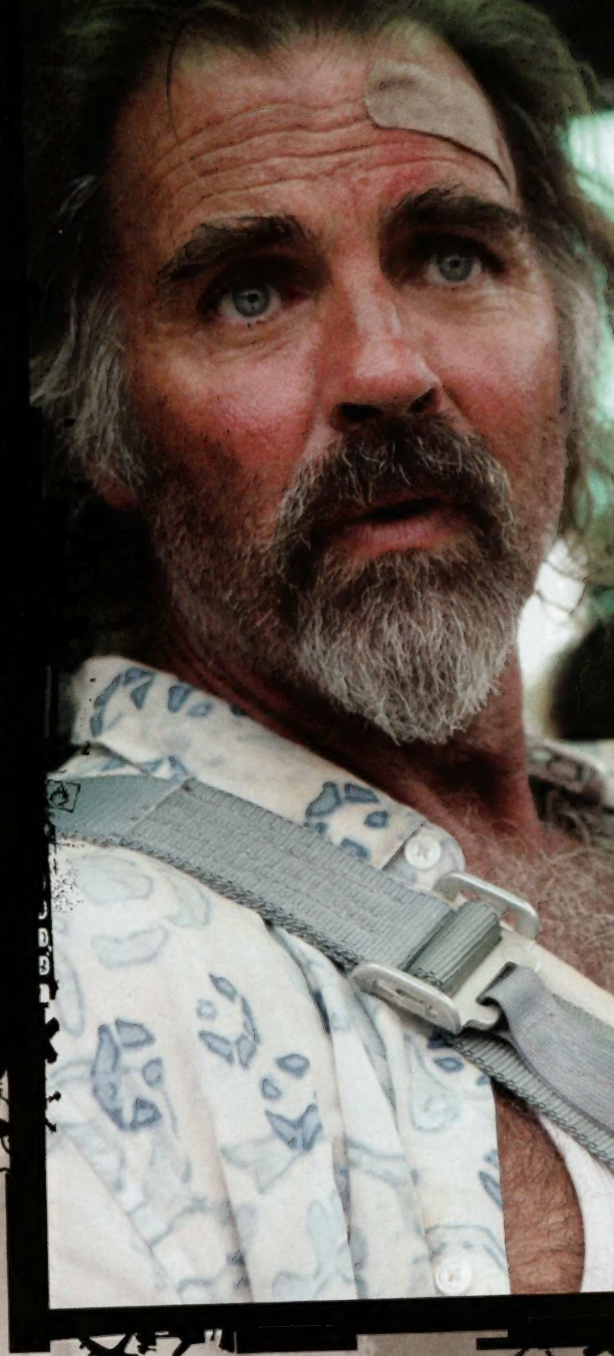
EK: ...and I think that what will be fun in the next couple of seasons is to explore what that scene meant.

AH: Things like that don't appear on the show by accident, we enjoy teasing that stuff out.

Let's talk about the loveable Daniel Faraday. He has a far-off, distant look about him...

EK: He has a distant look but he also has a *tortured* look. He has that quiet pain. He's still a good guy and is trying to be helpful to our people on the island, knowing they don't trust him. Even when you first saw him in *Confirmed Dead*, you saw the tear while he was watching TV. What is also great about Faraday is that you realize we've only hit the tip of





"CHARLOTTE'S REALLY GREAT TO WRITE FOR BECAUSE THERE'S A SECRET TO HER AND HER RELATIONSHIP TO THE ISLAND..."

- CO-EXECUTIVE PRODUCER EDDY KITSIS

the iceberg with his character because when we go back [in time] and see him in Oxford, he couldn't be a bigger asshole [laughs]! It's like, "This isn't the Faraday I remember!"

AH: So what's also very exciting to be able to explore is, "What happened to him between then and now?"

EK: You have to always respect the scientist who is willing to experiment on himself, illegally [laughs]!

Faraday sees to be having some kind of memory problem, too...

EK: I think that he does have a bit of memory loss, and whether that's based on past experiments, remains to be seen. But Faraday is very smart and clearly understands something about the island that I think a lot of us don't. Whether or not he can remember all of it remains to be seen, but he definitely knows something.

Let's move on to one of my favorites of the new characters, Frank Lapidus...

AH: I think one of the things that is true about him – and about all the freighter folk – is the actors bring a lot to the parts. Some of the likeability comes from that. When we started writing these characters after they'd been cast, it became this organic process of developing them.

EK: I think one thing about Lapidus is he's

just very likeable – he's the guy you want to go to Happy Hour with and have a beer. Literally, if I'm going on a road trip, Lapidus is the most fun. I think, for me, I trust him a little more than the others, because he's there for a noble purpose. He feels the guilt because he was supposed to fly 815, so he's there to prove they're still alive, or that the plane found on the bottom of the ocean wasn't true. So you feel like, "Well, I want to

"FARADAY IS VERY SMART AND CLEARLY UNDERSTANDS SOMETHING ABOUT THE ISLAND THAT I THINK A LOT OF US DON'T. WHETHER OR NOT HE CAN REMEMBER ALL OF IT REMAINS TO BE SEEN, BUT HE DEFINITELY KNOWS SOMETHING..."

- CO-EXECUTIVE PRODUCER EDDY KITSIS

New Transmissions

News from the *Lost* world and beyond...



"WHAT IS GRATIFYING ABOUT THE FREIGHTER FOLK IS THAT THEY'RE ALL OF A DIFFERENT FLAVOR. THEY COMPLIMENT EACH OTHER OR GO AGAINST EACH OTHER EXTREMELY WELL..."

*— CO-EXECUTIVE PRODUCER
ADAM HOROWITZ*

have a beer with him. He seems to be on the right side." He's like the cool uncle who'll tell you about the Rolling Stones concert he saw in the 1970s.

Miles Straume completes the pack, and he's been a very angry man this season...

EK: I think Miles has a lot of anger, and he has an extraordinary gift that is quite frightening. What's interesting is Miles' back-story is one that the writers are very excited to tell in the next season.

Lost Magazine loves all of the spooky aspects to — the whispers, the paranormal stuff, etc...

EK: Well, If you're a fan of all of that...

AH: ...you will be a fan of Miles' back-story — and it's something we're very excited to get to.

EK: One of the aims for this year was that we wanted to introduce the freighter folk but we didn't want them to overwhelm this season. To get your own story, the audience has to have a certain level of interest in the characters first.

AH: What is gratifying about the freighter folk is that they're all of a different flavor. They compliment each other or go against each other extremely well. Writing for them is never boring, and coming up with things for them to do on their own, or with the characters that are already established, has been great.

EK: It's a credit to Damon and Carlton, who were very meticulous in bringing them into the show — the focus was always on not to overwhelm. We're at season four, and so people love Jack, and people love Sawyer, etc, and so if someone new comes in and they're not nice to them, the audience tends not to like them. What I thought was really great was that Damon and Carlton really pushed all of the writers to get a level of interest created for these characters before we get into exploring who they are.

How would you describe the how the overall vibe of crafting season four? How has it felt different to writing the previous three seasons?

EK: I have to say, overall, the flash-forwards really reenergized us. It's been so much fun writing them.

AH: We created a shift in the approach. In past seasons, the flashbacks were about illuminating things about the characters, with mysteries on the island. Now, we have character-based situations going on in the flash-forwards — so you now have another, hopefully compelling mystery occurring as well. We hope that they're compelling in different ways than the flashbacks ever were.



"IT'S ALSO A LITTLE SAD TO KNOW THAT WE'RE PAST THE HALFWAY POINT - WE'RE WELL PAST IT - WE'RE ON THE DOWNHILL PART NOW..."

- CO-EXECUTIVE PRODUCER ADAM HOROWITZ

EK: I think also, knowing that the show is going to end adds a different dynamic. It's exciting and it's freeing because you never feel like you have to stall. In the same respect, I was saying to Damon the other day, there's a part of you that is also sad. It's like, "Oh wait... only 30-or-so episodes to go..." I mean, Adam and I have been here since season one. We'd be happy to write *Lost* for the rest of our lives.

AH: It is bittersweet - it's freeing, creatively, and exciting, creatively - and to be able to finish the story in the way that we want to. But it's also a little sad to know that we're past the halfway point - we're well past it - we're on the downhill part now. Once we hit the bottom it will hit us that it's done. 🍷

Head to p63 for an exclusive Dear Diary from Eddy Kitsis...



GO GET HUGO!



Make sure you get your local comic store to order you this stunning Collector's Edition of this issue! Contents are the same, but this version has the rare Hurley variant cover!

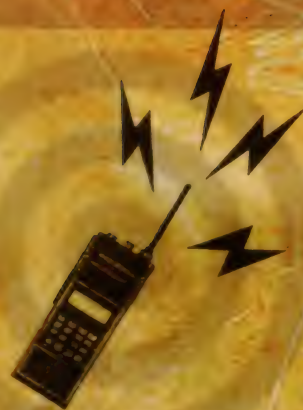
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LOST

Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



FORD AUSTEN

I'm big fan of the show, but I'm an even bigger fan of the Sawyer/Kate relationship. They are beautiful, sexy, emotional, and angsty together! However, season four has not been so good for them. Can we expect more from their relationship in the future?
Kiki Smith

A FUTURE UNION

I just wanted to say thank you guys (the whole *Lost Magazine* Team) for giving us the opportunity to ask questions to Damon Lindelof in the Pearls of Wisdom section. Also, thank you for the *Lost Magazine*... you're doing a great job! I'm still waiting for another Jack and Kate cover and an interview with Matthew Fox and Evangeline Lilly... I hope that day will come soon.
Ozge Gunerken

Thanks for the compliments! As for your wishes, watch this space, Ozge...



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Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

FATHER FIGURE

What's this I here online about Aaron asking for his daddy? Is his daddy someone we already know who is lost and wants to go home, but is having trouble finding his way?
Lauren Elizabeth



FAN FREIGHTER THEORY

I don't think anyone from the freighter will survive. I think Ben will make sure of that somehow. I think the Oceanic Six made a deal with Ben. That explains why Sun goes to Jin's grave - I think she's playing along that he's dead. Also, Matthew - the guy who visited Hurley in the flash-forward - I think that's why he asked Hurley who survived: I don't think he meant from Flight 815. I think he is hinting towards Miles, Charlotte, Daniel, and Frank. That's why Hugo is all, "Where did you say you were from?"
Lori Eosso

Interesting ideas, Lori. What do the rest of you guys think? Get in touch!

LONG-DISTANCE LOVERS?

I write to you from Greece and I am a big *Lost* fan. I only started watching the show from the third season by accident and these past two seasons have had me hooked ever since. Next season, if Sawyer is on the island and Kate is off the island, is there any way there is gonna be any romantic interaction between my two favorite characters?
Dimitra (via email)

PLANE CRAZY

First of all, I would like to say that I think the Oceanic Six storyline is a great idea. When I first saw Jack and Kate at the airport I was so shocked! I also like the idea that the island does not want people to leave. Maybe it is causing the survivors to go crazy? Before the crash, Hurley was in the mental hospital, so maybe the reason he went crazy before everyone else is because he was *already* a little crazy? Maybe the reason the survivors go crazy is because they will do anything to get back to the island?
Darrin Richards

The island does seem to be on everyone's minds. If you're reading this and have your own island theories, email them in today.

DESMOND THE HERO

Lost is the best show on television, period! I think Desmond will save most of the survivors from being killed by Charles Widmore because of his powers and that Desmond will get off the island in season five – he deserves it. I want to see him get back to Penny and have a happy ending. Why isn't he one of the Oceanic Six? I also think that Sawyer is in the coffin and Jack just couldn't face it.

Finally, congratulations to the entire cast and crew for making *Lost* the best show ever. The magazine is a bonus because every time I walk into Barnes and Noble I can't wait to read it. My favorite part is the interviews with the cast and the posters are a nice touch, too. My favorite episode so far is when Desmond finally talks to Penny on the boat – that brought tears to my eyes. Long live *Lost*!

Ryan Permison

Ryan, turn to our Black Box Recorder feature on p64... I think you'll like this issue's selection...



IMMORTAL MIKHAIL?

So far, we've learned that the island will not let Michael die. I was watching *Enter 77* and was thinking, "What if the island wouldn't let Mikhail die either?" He begged Sayid to, "finish it." Later, in *Par Avion*, Locke threw him through the sonic fence and Mikhail thanked him, thinking surely he would die from it. The island must have seen a purpose for Mikhail and wanted him alive – maybe to stop Charlie from turning off the jammer?
Tyler Cheman

Nice idea, Tyler! I think Mikhail is dead, but with *Lost*, I guess you never know!

ABC.COM TRANSMISSIONS

Here are some examples of the comments *Lost* fans have been leaving on the *Lost Magazine Blog* recently...

Mick says...

"My favorite sections of the magazine are *By The Fire & The Others* (I love that these interviews are so in-depth!); *Memento Mori*; *Dark Territory*; *Beyond The Hatch* (I cannot get enough of these concept sketches and behind-the-scenes information!); *Pearls Of Wisdom & New Transmissions* (there's nothing better than a *Lost* scoop!); *Black Box*; and *Dear Diary* (these entries are so touching!). I'd like to see even more concept sketches and behind-the-scenes stuff, please!"

Robin says...

"Hi. My question is... what city is in the reflection of the water when the island is shown?"

Bobby says...

Nice one – great addition to have in the run-up to season four!

Head to the *Lost Magazine* section at: <http://blogs.abc.com/newtransmissions>



BY THE FIRE 



TO ABSENT FRIENDS

First Libby, and then his closest friend on the island, Charlie... Hurley has had a hard time losing the people closest to him since he survived the crash of Oceanic Flight 815. But with season four's revelation that he is one of the Oceanic Six – a survivor who gets off the island – further stresses affect the loveable Hugo Reyes. Actor **JORGE GARCIA** talks exclusively about playing one of the show's most loved lost souls...

Words: Bryan Cairns



Back on the island, what did getting that van up and running do for Hurley?

It was all about the idea that Hurley started to believe maybe you do make your own luck and could get rid of the curse he has for good.

Before Charlie's passing, were you happy with their goodbye on the beach?

It was kind of melancholy. Someone called it the end of an era. That was a bit sad. There is a clever way they are able to take a lot of the overly-dramatic stuff out of the sad scenes. They do it for a lot of the other kinds of scenes too. I liked how they showed that only Charlie knew the dynamics of this final goodbye. I thought that was a really nice touch. It was reminiscent of how all Hurley could say to Libby when she was dying was, "Sorry I forgot the blanket." Those are two great moments and those are the choices the writers make which are very strong and real in a way.

Charlie tells Hurley he loves him but Hurley doesn't seem to get it... or does he?

Yeah, I just brush it off and go, "I love you too, you weirdo." That is it. It really set up well the moment, later this season, where Hurley finds out not only what happened, but that Charlie volunteered for his fate.

In one of your flashback episodes, *Tricia Tanaka is Dead*, what did you make of Hurley's dysfunctional family life? Did it give you any insight into what makes him tick?

Well, it was great introducing the father and what happened there. It just showed what could be waiting for him if he does get off the island! There was a scene that didn't make the final cut that ended where everybody walks away from the van but Hurley is sitting in it reflecting on what could be.

Casting Cheech Marin as Hurley's father was a coup...

Cheech was great! The way the exit was set up, we had a lot of moments where we were just hanging out at the dining room table, or at the psychic, so we had a lot of down time to chat. He had stories about his *Cheech and Chong* days so it was cool.





Why do you think those two characters clicked?

I don't know. We are no more opposite than Shannon and Sayid. When you are thrust into a situation, you just find who you cling to. In a sense, they were not cut out to be heroes or villains.

used the van to crash in and save the day while killing one of the Others at the end of last season?

Yeah, I was surprised because that was his first kill – technically – unless you count the 'bad luck killings' around him. So it was surprising, but

"THAT IS PROBABLY WHAT I AM INTERESTED IN THE MOST... THE MOMENT MICHAEL AND HURLEY COME ACROSS EACH OTHER..."

They just find each other. I love that scene when they are going through records in the hatch and it's basically like a dorm-room scene between two roommates.

you felt the set-up coming. It is like Dr. Arzt talking about the dynamite so much – you knew he was going to blow up. Then Hurley isn't allowed to go and help anyone save the day with the team so he makes the moment happen with the van all by himself.

Arguably, Hurley is the most loveable character on the island. What was your reaction when he

(cont...)



BY THE FIRE



Do you find that elements like that really kick up the storytelling?

Absolutely. The writers have a great ability to enjoy setting certain things up and enjoy getting to certain places this season.

What did you enjoy about the way Hurley kick-started this fired-up fourth season?

You see Hurley's reaction when he finds out about Charlie and I like the way it becomes a driving force for him, at least at the beginning of this season. That gets him to act the way he does.

Also, everyone who found out they get off the island was pretty excited to find that out!

There is a moment where you see Hurley air born for a second too. It's fun and



"I LOVE THAT SCENE [WITH CHARLIE] WHEN THEY ARE GOING THROUGH RECORDS IN THE HATCH – IT'S BASICALLY LIKE A DORM-ROOM SCENE BETWEEN TWO ROOMMATES..."

it's not the stuff I am usually the go-to-guy for, but it is always cool to be able to do a little bit of action.

As usual, there were major new characters on the island for this season...

I do like interacting with new actors. It keeps an actor on his toes finding new dynamics and relationships. I thought the guys who played Nikki and Paulo were great and enjoyed working with both of them too. We got mixed reviews about their final episode from the audience. Some people thought it finally legitimized them and other people thought it wasn't so good. It's tough to keep everybody happy though.

Are we going to see more of Libby this year?

I think that's gonna be cool because there is definitely more of their story to tell.

After Michael murdered Libby and then led the group into an ambush, how is Hurley going to respond when they reunite?

That, I don't know. That is probably what I am interested in the most about this season, is the moment Michael and Hurley come across each other.



Do you have any favorite scenes from this season so far?

There's a great ending to Sayid's story [episode three] that is pretty interesting. That is probably the thing I am most excited about. Also, back in season three, driving the van around the field was a good time. We had two scenes when there were four of us working together for a long time in one space. Then when we found the parachute so the four of us – Ian, Dom, Daniel, and me – we just hung out the whole time. Then there was Josh, Dom, Daniel, and me hanging out by the van. Those were some of my favorite times working on this show.

After season two, it almost felt like Hurley would become darker because of those events...

In season three, I kept waiting for the moment Hurley finally grieves Libby and it took a while. It didn't happen until the *Tricia Tanaka is Dead* episode and now, obviously, everything Michael has done has sunk in. Hurley didn't react when he first heard because it is the type of reflective delay you experience when you get bad news. Now it has pretty much sunk in, so perhaps the reaction will be different whenever Michael and Hurley come across each other.

Hurley and Sawyer have a really fascinating relationship...

Yeah, they have a little 'odd couple' thing to them! Now that Charlie's gone, there has been more of an opportunity for Hurley to hang out with other characters, too.

On a final fun note, which Sawyer nickname for Hurley stands out the most?

I think maybe 'Babar' because he got the reference wrong and Hurley had to correct him on it.! He comes up with a lot of names. 'Snuffy' is good too. 🐶



PACT OF LIES

Without realizing it, we'd already met two of the Oceanic Six at the end of season three in *Through the Looking Glass*. However, as season four developed, we came to understand that we should really refer to the pair as a 'three' – **JACK, KATE** and **AARON**. Let's recap some of the key issues we've come to witness, and then it's over to you to email in your theories over the hiatus...

Words: Paul Terry

NAME: JACK SHEPHARD

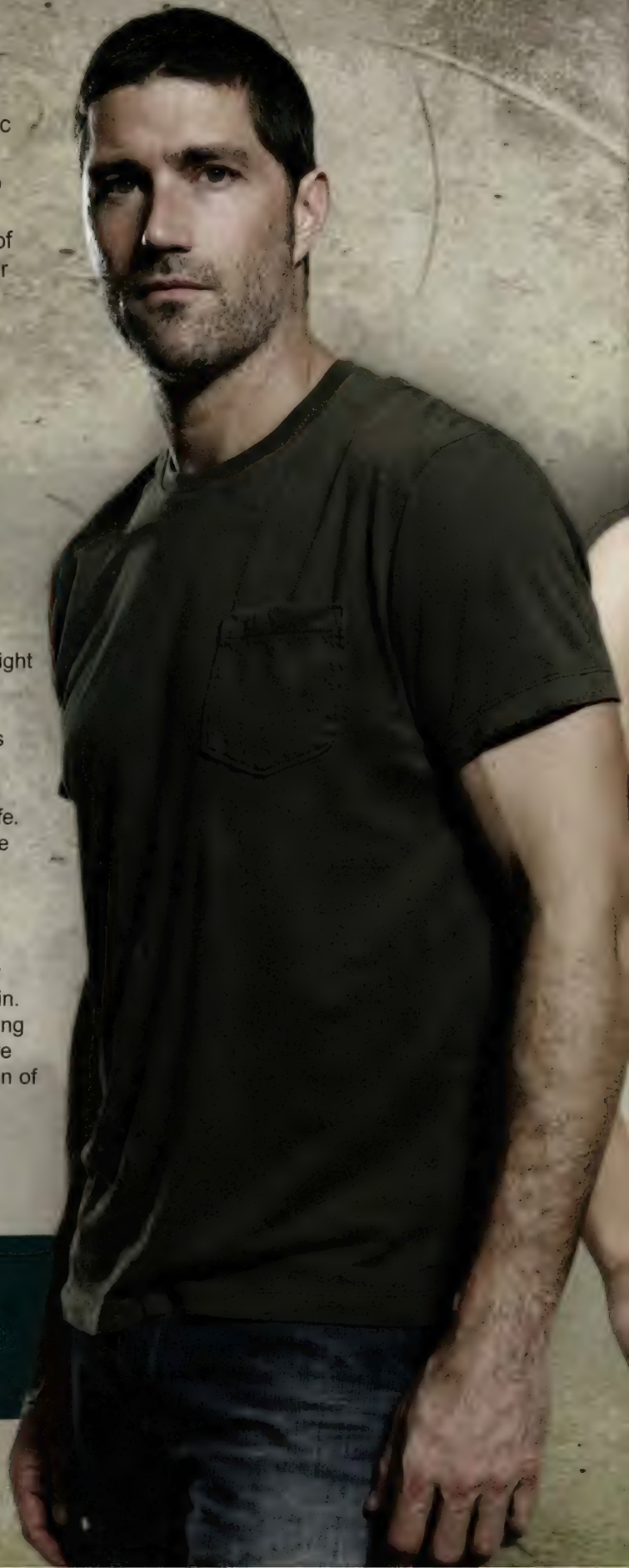
KEY EPISODES: *THROUGH THE LOOKING GLASS, EGGTOWN*

EVENTS:

- Post-island, Jack sadly lets alcohol into his life in a big way, and also starts to self-medicate due to depression.
- Jack perpetuates a detailed lie about what happened with Flight 815, and even goes on the record in a court of law in an attempt to stop Kate going to prison.
- Jack clearly genuinely loves Kate, but is disturbed by Aaron's presence. It's the main thing that gets in the way of him letting go and having a happy life with Kate.
- His depression deepens, and he even tries to take his own life.
- All Jack lives for is a chance to go back to the island... but we don't know why.
- In the future, Jack's ex-wife Sarah is pregnant by her new partner, something which adds to Jack's dark state of mind.
- Jack is the only person to visit the funeral home of someone he calls neither friend nor family, but the death clearly deeply affects him. Kate was stunned that Jack went to see the coffin.
- It is almost like, in the future, Jack has some kind of awakening – he realizes that Locke was right all along and that they were not supposed to leave the island: something difficult for a man of science to admit to himself.

Crossovers

Other characters mentioned or seen in Jack, Kate and Aaron's flash-forward scenes include: **Hurley, Christian Shephard, Diane Austen, and Sawyer.**



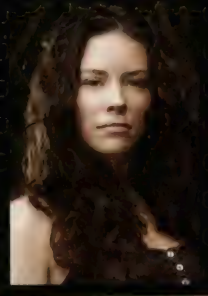
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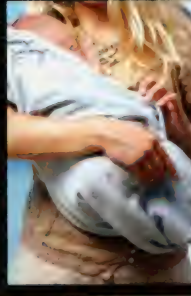
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NAME: KATE AUSTEN

KEY EPISODES: *THROUGH THE LOOKING GLASS, EGGTOWN*
EVENTS:

- When Kate returns home, the lie the six of them constructed meant that she was hailed as a hero who actually saved lives during the crash.
- Kate is eventually put on trial for, among other crimes, murdering Wayne. For a time, her mother is even scheduled to testify against her.
- However, her mom ends up refusing to go on the stand, so the prosecution offers Kate a deal of 10 years probation/confinement to the state of California. Kate accepts and returns home to Aaron, her 'son.'
- Jack confesses he still loves her, but it is Aaron who eventually prevents the two of them making a relationship work.
- Much later in the future, Kate agrees to meet Jack. However, with Jack's drugs and alcohol addictions and aggressive demands about "Going back," Kate ends up walking back to her car to head home to Aaron.

NAME: AARON LITTLETON/'AUSTEN'

KEY EPISODE: *EGGTOWN*
EVENTS:

- Aaron manages to escape the island and comes under the care of Kate who pretends she gave birth to him on the island.
- Earlier in season one, Claire was warned by the psychic Richard Malkin that only she can bring up her baby, otherwise dark times lay ahead. However, in a later Mr. Eko flashback, it was suggested that the psychic could be a fake.
- Kate's mother, Diane, is also very keen on seeing her 'grandson,' but Kate states she will never have any contact with him.
- Claire also had horrific nightmares and visions about the importance of Aaron, and even got Mr. Eko to baptize him.



The Full Six!

In the next very special edition of *Lost Magazine* – the 2008 Yearbook – all the latest revelations and post-finale developments will be analyzed and discussed...

WEBISODE #8

BURIED SECRETS

From the vaults of *Lost Magazine's* Black Box Recorder – the tome of all the *Lost* shooting scripts – come these exclusive script extracts from the Missing Pieces webisodes. Here we'll be looking at what we've learned from these mini episodes. This issue's first Missing Piece is *Buried Secrets*, written by **Christina M. Kim**...

WE'RE TIGHT ON SUN -- INTENSE, FOCUSED -- standing in the tree line WATCHING JIN FISH. Sun keeps to the trees, out of sight. She reveals she's holding a SMALL POUCH. Sun takes one last look at Jin to make sure he's preoccupied, which he is.

SHE TAKES OFF INTO THE JUNGLE -- ON A MISSION.

We follow her as she finds a remote spot in the jungle. Satisfied that she's ALONE, she pulls something out of the pouch. She stares at it. Contemplates it for a beat, TEARS coming.

Now we angle around to finally see what she's holding, what's making her so upset. It's a --

CALIFORNIA DRIVERS LICENSE -- with Sun's photograph.

Odd -- why would Sun have a California license, especially under the name DAHLIA CHOI?! And now our astute viewers will realize -- this is the FAKE IDENTITY she planned to assume once she ran away from Jin. But for those who don't recall, all that's important is SUN NEEDS TO GET RID OF IT NOW.

She drops to her knees and DIGS A HOLE with her bare hands. She holds the license and takes one last look -- tears welling in her eyes, TORTURED BY HER OWN GUILT. She drops the ID in the ground when suddenly -- THERE'S A RUSTLE IN THE TREES BEHIND HER. She spins around just as --

MICHAEL

Vincent!

MICHAEL (CONT'D)

Hey. Sorry... didn't mean to scare you. I was just looking for Vincent...

(MORE)

MICHAEL (CONT'D)

(sees her emotional state)
Are you okay?

Sun shakes her head.

SUN

Yes, I'm... I'm fine.

She wipes her face, tries to pull it together.

SUN (CONT'D)

I was just... I just needed a moment by myself.

Michael moves closer, CONCERNED --

SUN

I was going to leave him.

Michael reacts. And her eyes fill again --

SUN (CONT'D)

I was going to leave Jin and start a new life in America.

(beat)

But I changed my mind at the airport because... I was afraid...

And there it is -- the secret she's been living with for so long now. Sun BREAKS DOWN, COMPLETELY OVERCOME -- the MIXED EMOTIONS she's feeling about Jin and her marriage UNBEARABLE.

MICHAEL

Hey, hey... it's okay...

Between sobs, Michael tries to comfort her.



MICHAEL (CONT'D)
We're gonna get off this island any day now... Things will change.

SUN
No, it's too late. This place... it's my punishment... it's my destiny.

Michael is not quite sure how to react.

MICHAEL
Maybe you should talk to him.

Sun just shakes her head --

SUN
I can't... not anymore... He's not the man I fell in love with.

Sun sobs, DEVASTATED by her own admission. Michael reaches out to touch her -- HESITATES -- then gently PLACES HIS HAND ON HER SHAKING SHOULDERS. Sun doesn't pull away -- is comforted by his touch.



And in this moment, Sun feels Michael's WARMTH and COMPASSION. They lock eyes, the chemistry between them surprising, but undeniable.

SUN
I shouldn't have spoken... please don't --

MICHAEL
-- Don't worry... I'm not gonna tell anyone.

And Michael just holds her gaze. He moves a strand of hair from Sun's face and we play a SUPER CHARGED MOMENT. Sun is completely taken in by him -- we see the emotion play in her eyes. Is something going to happen?!
And just as Michael MOVES IN CLOSER --



LOUD BARKING SHATTERS THE MOMENT. Sun and Michael separate out of each other's intimate space just as --

VINCENT BURSTS THROUGH THE FOLIAGE. Sun jumps up, starts to stumble away --

SUN
I must go... I'm sorry...

Michael is frozen as we go OFF SUN, MIND SPINNING at what almost happened, CLEARING FRAME.

END OF MOBISODE

WHAT WE HAVE LEARNED...

- Sun went as far as getting a US driver's license in her plan to leave Jin.
- Michael found this out, and Sun confided in him.
- Michael and Sun have great chemistry, and this is the closest we've seen them be.



THEY CAME FROM THE FREIGHTER!

It's stranded out on the open ocean... It sent a team of mercenaries to our beloved island... and even Michael is on board. The freighter and its cargo/crew Beyond the Island has turned the *Lost* world upside down, so let's recap what we know about the crew so far, including some strange connections the cast-members share...

Words: Paul Terry

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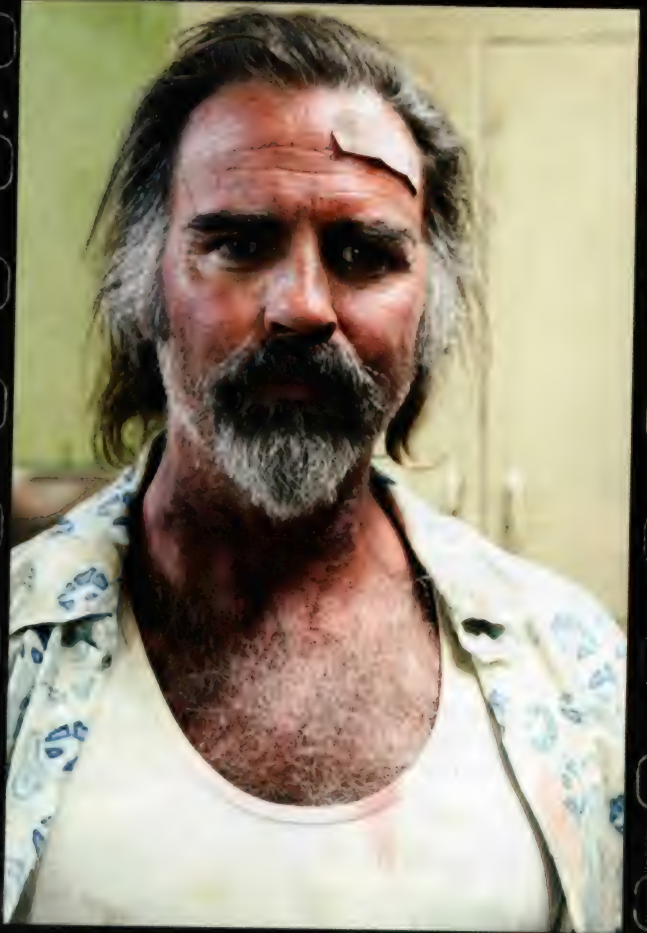
DELTA



FRANK LAPIDUS (Jeff Fahey)

- Pilot of the freighter's helicopter. Lapidus was also the pilot originally scheduled to helm Oceanic Flight 815, but that fate became Seth Norris' (Greg Grunberg).
- While working in the Bahamas, Lapidus saw the news feed that reported to be showing the discovery of Flight 815's crash at the bottom of the ocean. The underwater cameras focused in on the body of the pilot, leading Lapidus to phone the Oceanic hotline claiming he knew Seth Norris, the pilot, and that he knows it's not him.
- His background remains clouded in mystery: what is his expertise on this freighter mission? Why was he picked for this task?
- Friend or foe? Lapidus has aided some of the castaways, such as helping Sayid and Desmond on the freighter, but we know very little about him.

DELTA 3200 PRO



DEPARTURE FROM SPECIFICATION REPORT
SUBGEN QA FORM 4355/12 (7-85) 0115-LF-043-5665

DEPARTURE NO.

FURTHER INSTRUCTIONS

SHIP	HULL NO.	JSN	RE-ENTRY	DATE
• Check out Jeff Fahey's fantastic performance in the dark, virtual reality thriller <i>The Lawnmower Man</i> (1992).				
• Featured in recent grindhouse homage <i>Planet Terror</i> (2007) with fellow <i>Lost</i> castmember Haven Andrews.				



DEPARTURE FROM SPECIFICATION REPORT
SUBGEN QA FORM 4355/12 (7-85) 0115-LF-043-5665

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DANIEL FARADAY (Jeremy Davies)

- A physicist and professor, Daniel Faraday parachuted onto the island from the helicopter piloted by Frank Lapidus.
- Faraday was a professor at Oxford University back in 1996 and was conducting experiments involving time travel. He ended up creating something that allowed consciousness to travel through time.
- He seems to have trouble with his memory, and Charlotte has been helping him with it.
- We've seen him crying in a flashback while watching the news bulletin about the alleged Oceanic wreckage. Why was he upset?
- His rocket experiment highlighted a 31-minute delay: does Faraday know more about a time difference than he's letting on?
- Faraday is very likeable, but he has an eccentricity to him that keeps him at a distance from those around him – ultimately, how did he come to be hired for the freighter mission?

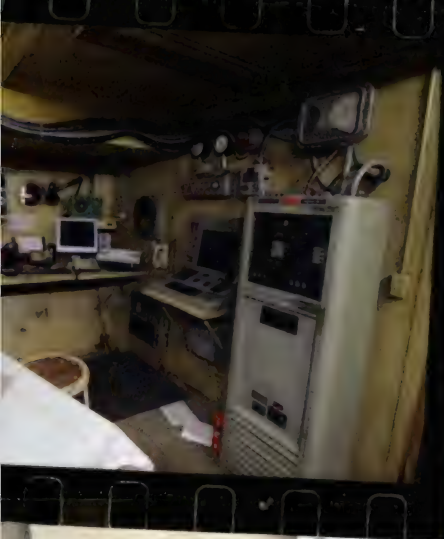
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SUBGEN QA FORM 4355/12 (7-85) 0115-LF-043-5665

DEPARTURE NO.

BEYOND THE ISLAND

SHIP	HULL NO.	JSN	RE-ENTRY	DATE
<ul style="list-style-type: none"> • You'll see another Eloise that Jeremy Davies cares about in quirky curio <i>The Million Dollar Hotel</i> (2000). • <i>Twister</i> (1996) stars Jeremy Davies and fellow-<i>Last</i> actor Sean Whalen, who plays Neil Frogurt. 				





MILES STRAUME (Ken Leung)

- Described as a 'ghostbuster', Miles seems to be able to communicate with the dead. He appeared to exorcise a room in his flashback, and also 'speaks' to Naomi's dead body.
- Miles has a lot of aggression towards Ben – demanding \$3.2 million dollars from him.
- The most hot-headed of the group, Miles doesn't seem to have an affinity with Daniel, Charlotte, or Frank, and acts much more on his own.
- Why has he been hired for this mission? If he's a spritualist, does he have more knowledge about the entire situation – and the players involved – than he's letting on?

DEPARTURE FROM SPECIFICATION REPORT SUBGEN QA FORM 4355/12 (7-85) 0115-LF-043-5665			DEPARTURE NO.	
SUPERNATURAL				
SHIP	HULL NO.	JSN	RE-ENTRY	DATE
<ul style="list-style-type: none"> • X-Men fans will remember seeing Ken Leung star as the spiny menace Kid Omega in <i>X-Men III: The Last Stand</i> (2006). • The <i>Lost</i> connections continue: he played Detective Steven Sing in <i>Saw</i> (2004), which famously featured Michael Emerson (Ben). 				

CHART NO. 1
UNITED STATES
NAUTICAL CHARTS
Symbols Abbreviations

200 PROF



CHARLOTTE LEWIS (Rebecca Mader)

- Just like Daniel Faraday and Miles Straume, Charlotte parachuted onto the island from Frank Lapidus' helicopter.
- Her specialist skill is that she is a cultural anthropologist.
- We saw her attend the site of an archaeological dig in Tunisia where the bones of a polar bear were uncovered... including a collar featuring the Hydra station's Dharma logo.
- Very hot-headed, Charlotte has been secretive and defensive in her reactions to the castaways, but is close to Daniel Faraday, and has worked with him on the island the most.
- Made the deadly gas in the Tempest station inert with the help of Daniel's computer skills.
- What personal reasons does she have for being involved with the freighter team, and as a cultural anthropologist, does she know anything about the island's history?

DEPARTURE FROM SPECIFICATION REPORT SUBGEN QA FORM 4355/12 (7-85) 0115-LF-043-5665			DEPARTURE NO.	
BACK ON THE MAINLAND				
SHIP	HULL NO.	JSN	RE-ENTRY	DATE
<ul style="list-style-type: none"> • Mader was born in Cambridge, England, famously the 'Ivial' university to Faraday's Oxford University. • She starred in the short-lived but much-loved series <i>Justice</i> (2007) that featured Victor Garber, who starred in former Bad Robot production <i>Alias</i> (2001-2006). 				

DELTA

DELTA 3200 PROF

NAOMI DORRIT (Marsha Thomason)

- She was clearly higher up in the ranks than the other members of the freighter team – we saw her speaking with the mysterious Matthew Abaddon.
- Naomi landed on the island before the rest of the freighter crew, and during her unconscious state after crash-landing, she muttered several different languages.
- A hardy mercenary, she survived after being stabbed in the back by Locke's hunting knife, but eventually died/bled out because of her injuries.
- Miles seemed the most concerned to find her body.
- Sayid noticed Naomi had a bracelet that had, "N, I'll always be with you. R.G." inscribed on it.



DEPARTURE FROM SPECIFICATION REPORT
SUBGEN QA FORM 4355/12 (7-85) 0115-LF-043-5665

ROCKSTAR CONNECTIONS				DEPARTURE NO.	
SHIP	HULL NO.	JSN	RE-ENTRY	DATE	
• Fellow Mancunian Marsha is friends with <i>Lost</i> 's Dominic Monaghan (Charlie).					
• In further connections, she featured in TV series <i>Cane</i> (2007)... which also stars Nestor Carbonell (Richard Alpert).					





CAPTIAN GAULT (Grant Bowler)

- Gault is the captain of the freighter and there appears to be a split camp as to who trusts him and who doesn't.
- Sayid and Desmond received a note instructing them to not trust anything the captain said.
- Gault was forthcoming about telling Sayid and Desmond about Charles Widmore's desire to find Ben, claiming Ben is responsible for staging the fake wreckage at the bottom of the ocean.
- He genuinely seemed to want to protect the remaining members of his crew from suicide/the madness that Regina succumbed to.

Ce passep

passport contains 24 pages.

DELTA 320

RAY (Marc Vann)

- Ray is the freighter's doctor.
- Attempted to help George Minkowski, who began to suffer disorienting effects.
- This resulted in Minkowski being strapped to a cot in sickbay. When Desmond came on the boat, exhibiting similar symptoms, Ray was sent to examine Desmond. Ignoring Minkowski's cries of, "I'm not crazy, Ray!" he sedated Minkowski and began to examine Desmond.

DELTA 3200 PRO



PROFE



KEAMY (Kevin Durand)

- Keamy is a menacing figure who seems to have a military background.
- Keamy, and other members of the crew, were playfully firing their automatic weapons over the side of the freighter.
- Ruthless and focused, Keamy is not a man who can be reasoned with easily, often resulting in a violent response.

OMAR (Anthony Azizi)

- Another weapon-trained army type who is seen mostly with freighter comrade muscle, Keamy.
- Omar helped escort Desmond down to the sickbay, summoning the ship's doctor and locking Desmond in with Minkowski, and also liaised with people such as Frank to speak with the captain.





GEORGE MINKOWSKI (Fisher Stevens)

- George Minkowski was the freighter's communications officer, until he began to experience temporal displacement, which led to his death.
- He was under orders to never answer the incoming calls from Penny Widmore.
- Minkowski and fellow crew-member Brandon set out towards the island on a small boat, but Brandon began acting crazy, forcing Minkowski to return to the freighter. Both subsequently died.



REGINA (Zoe Bell)

- Regina seemed to take over communications after Minkowski started to act strangely.
- She spoke with Daniel on the phone to assist him with a rocket experiment – which ended up insinuating there is a time difference between the freighter's location and the island.
- Regina also guarded the room that was holding Sayid and Desmond, and was bizarrely reading a book held upside down.
- She committed suicide – leaping off the freighter covered in chains, suggesting she had succumbed to a similar mental fate as Minkowski.



NEXT ISSUE: IT'S TIME FOR ANOTHER 100-PAGE YEARBOOK! GET READY TO MEET THE CREW OF THE FREIGHTER IN A SERIES OF EXCLUSIVE INTERVIEWS!

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MARS ATTACKS

Fans of *Lost* have come to love the awesome story twists that blindside you. When it was revealed that Kate was actually accompanied on Oceanic Flight 815 by a US Marshal it was because she was under arrest for homicide! Pivotal to this reveal was the Marshal in question, **AGENT EDWARD MARS**. His part on the island might have been smaller than others, but he continues to make an impact on *Lost*'s saga, appearing in flashbacks. Here we look back over some of Edward Mars' greatest moments so far, charting his cat-and-mouse relationship with Kate...

Words: Zoë Hedges

MEMENTO MORI

"DON'T TRUST HER, SHE'S DANGEROUS."

PILOT, PART 1 (SEASON 1, EPISODE 1)

Meet the Marshal...

When that fateful Oceanic flight went down, Edward Mars was seriously injured, having been impaled by a piece of metal. In his distress – instead of helping him – the opportunistic con man Sawyer stole his badge and pistol. The Marshal's gun later became a serious bone of contention; symbolic of power within the group – whoever had the gun was the top dog.

After Jack found him injured on the beach, Kate told him she was sitting next to him on the plane and feigned concern for his recovery.

PILOT, PART 2 (SEASON 1, EPISODE 2)

Glimpse of the past...

The flashback is on Oceanic 815 before the crash, where Kate is sitting next to Edward Mars, and, as it is later revealed, she is handcuffed to him. Moments later the plane goes into distress and is ripped apart giving Kate the opportunity to free herself. As Mars wakes on the beach in the present day asking Jack, "Where is she?" we're left with the ultimate cliffhanger: why was Kate Mr. Mars' prisoner?

TABULA RASA (SEASON 1, EPISODE 3)

On the island...

When Jack is attending to Mars' wounds, he keeps muttering, "Don't trust her, she's dangerous." When Jack asks him what he's talking about, he realizes Mars means Kate – he has been carrying a mugshot of Kate in his jacket pocket.

Mars' prognosis isn't good, but he manages to try to strangle Kate when she comes into the medical tent to see how he's doing. As Jack saves Kate, he tells her he saw her mugshot and he's not going to put the Marshal out of his misery like Kate wants.

As Mars verges on the brink of death, he speaks to Kate and tells her she is one of a kind. As Kate leaves the tent, Sawyer decides to take matters into his own hands, and shoots the Marshal to end his considerable pain. Instead, Sawyer punctures his lung, making his death a very slow and painful one, causing Jack to euthanize him to end his suffering.

Kate offers to tell Jack why she was being flown back to the States with a Marshal but Jack tells her he doesn't need to know, leading to a bond of trust and allowing a mutual understanding to grow between the two.

Flashback...

Kate was staying with a farmer, Ray Mullens, in Australia when she was on the run from the US legal system. He finds out she's a fugitive and calls Edward Mars who catches up with her on the highway, when she's out driving with Ray. Ray apologizes to Kate but said he needs the \$23,000 bounty set for her. Kate tries to escape by crashing the pick-up truck. Unfortunately for Kate she is caught by Mars as she struggles to help Ray escape the accident.





WHAT KATE DID (SEASON 2, EPISODE 9)

Explosive reveal...

In one of Kate's most shocking flashbacks (and there have been a few!), we find out why she was on the run – she burnt down her house with her abusive father inside.

Later, while trying to buy a ticket to Tallahassee, Kate is caught by Mars. He tells her with relish that her own mother turned her in.

As he is driving her to her arraignment in Iowa, Mars tries to talk to Kate about the motivation behind her crime, pointing out she's never offended before. As they talk, a black horse appears in front of the car, which swerves into a pole. In the commotion, Kate manages to kick Mars out of the car and drive off. Spookily, the same black horse appears in front of Kate on the island.

I DO (SEASON 3, EPISODE 6)

Kate falls in love with a police officer called Kevin Callies and they marry. However, Kevin isn't aware of Kate's dark past and the fact she's on the run from the Feds. Mars realizes that Kate has fallen in love and says that if she could really settle down, he would stop chasing her. However, deciding to protect her husband's image of her as the perfect wife instead of letting him find out about her past, Kate runs away and Mars starts up the hunt again.



LEFT BEHIND (SEASON 3, EPISODE 15)

Kate meets a victim of Sawyer, Cassidy, by chance. Having bonded over the fact they've been wronged by men in their lives, they go on a mission. Together they try to find Kate's mom and Cassidy acts as a decoy by going to Kate's mom's house and presenting herself as Kate Austen. Mars storms in, having been staking out the house, and Kate realizes that her mom has sold her out to the cops. Afterwards, Cassidy tells Kate she must have done something really bad to the Marshal to make him so obsessed with catching her. †

BY THE FIRE 



**"JULIET IS
A VERY SHARP
CHARACTER
AND SCARIER
TO ME THAN
BEN IS..."**

He may be the target for the freighter troop, but Benjamin Linus is always the man with the plan... even if he doesn't let anyone else in on what he is scheming. Master of playing all of Ben's detailed beats and emotions, actor **MICHAEL EMERSON** talks exclusively about his character's current state of play...

Words: Bryan Cairns

BY THE FIRE

When Ben delivered his cryptic warning about the coming freighter, can you blame Jack for not taking him seriously? After all, wouldn't Ben say anything to remain on the island?

Yeah, certainly, Ben created a situation where no one has any reason to trust anything he says! Although I believed he was telling the truth. We should've been very afraid of what was coming from the boat...

Why doesn't Ben just spell everything out instead of keeping them in the dark?

He's right in thinking the whole truth – in all its particulars – is too big. They won't believe *that* any more than they will believe his suggestions or intonations of danger. The *real* story, and he knows it, is too fantastical. Plus, Ben is a trader of information. He trades what he knows versus what others know. Both by strategy and by nature, he is a person who is not going to give you any more than he has to.

“WHEN BEN SEEMS THE LEAST DANGEROUS, HE MAY BE MOST DANGEROUS AND POWERFUL. HE ALWAYS HAS OTHER CARDS TO PLAY....”

Juliet has betrayed Ben and supposedly sided with his enemies. Where do the two of them stand?

It is the most ambiguous relationship on the program. They are seemingly at odds; on the surface it seems adversarial but temperamentally, I think they are allies. Something about basic nature sticks. Juliet is more of a natural, ninja manipulator than she would care to admit; he knows that, and





maybe she doesn't, although, she knows everything else. Juliet is a very sharp character and scarier to me than Ben is. Her sympathetic veneer is more misleading. Where she stands on the loyalty scale seems very cloudy to me. Every time we think she's in there, warm with Jack and the team, we find there are still lingering duplicities. She's awfully resourceful for the 'girl next door' and always seems to know where there are drugs, weapons, and knows how to use them. If she is just Judy Holliday girl-doctor, how come she's so good with guns?

How have these events changed Ben's position in the grand scheme of things?

Although he was a prisoner for a time, being one never means very much when you are talking about Ben. Being a prisoner may be exactly where Ben wants to be. Maybe that is when the plan is working best. When Ben seems the least dangerous, he may be most dangerous and powerful. He always has other cards to play. It is good to think of him as a chess or poker player where it is all about nuance, bluffing, and personality. Ben is good at that stuff which is funny to me because those are the kinds of games I couldn't play to save my life.

BY THE FIRE

"IF WE ANSWERED ALL THE QUESTIONS, THERE WOULDN'T BE A SHOW AND THE LANDSCAPE WOULD BE SHOT TO PIECES..."

He has annoyed and upset a lot of people lately. Who should Ben be watching out for most?

Ben is always worried about characters you haven't met yet. There are bigger, badder ones out there and they are coming and Ben knows it. Season four is constructed around that threat coming into their lives. There is a lot of rough stuff coming up. It is grim. Everybody's community is upset now – the castaways have abandoned their camp, the Others have left their community – so everybody is trudging at cross purposes through the jungles and mountain, trying to find safety and clues. There is a lot of conflict of loyalty too. It is very action-packed, dark, and bloody at the moment.





"JULIET IS MORE OF A NATURAL, NINJA MANIPULATOR THAN SHE WOULD CARE TO ADMIT..."



Which sequences this year, so far, have you loved?

The best scene I've done so far is the flash-forward [from episode three]. I liked the breathless surprise of it, the way it was revealed, and the shift in personality that has taken place. There is also that shocking shift in loyalty. The whole genius of the fourth season is that added layer of storytelling. That is what makes it so good! I loved the way you have more to chew on about the Ben/Juliet relationship and the history of the complicated feelings they have, too.

Are there certain mysteries about Ben you are eager for the creative team to explore?

I always appreciate answers but I know in the world of *Lost*, every answer comes attached to two more questions. That is fine with me because the show is built on puzzlement, which is how it should be. If we answered all the questions, there wouldn't be a show and the landscape would be shot to pieces. But I am always looking for clues to his background and I want to offset his wickedness with what I can find out about him being bright, useful, civilized, and tender-hearted. We learned what a tender-hearted boy he was in *The Man Behind The Curtain* so I am still trying to connect back to that – how that boy became this man, and what of that boy is still left. 🔥

WEBISODE #9

TROPICAL DEPRESSION

From the vaults of *Lost Magazine's* Black Box Recorder – the place where all the *Lost* shooting scripts reside – come these exclusive extracts from the Missing Pieces webisodes. Let's revisit the sad, romantic tale of *Tropical Depression*, written by **Carlton Cuse**...

PANNING from the beach to right where it meets the JUNGLE...

WE FIND our good friend DR. LESLIE ARZT crawling on hands and knees with a JAW -- like a stalking game cat -- with a jar.

Arzt is in PURSUIT OF SOMETHING -- and voila! He sweeps forward with the jar and comes up with it! It's a COLORFUL SPIDER. He studies it through the jar when -- thinking about how to best name it in Latin after himself when --

MICHAEL

Hey, Dr. Arzt...! Yo, Dr. Arzt...!

Arzt turns -- annoyed -- SEES Michael striding up, breaking his moment of insect reverie.

ARZT

Yeah?

MICHAEL

What's the wind situation going to be like tomorrow?



Arzt takes a beat, contemplates what he's gonna say, then --

ARZT

You want the honest truth? I have no idea.

MICHAEL

(huh?)

What?!

ARZT

I'm not a meteorologist. I'm a high school science teacher. All that stuff I told you about monsoon season? How it was going to start raining every day? I made it all up.



ARZT
I needed you to build the raft as fast as you could so you'd sail off this damn rock and get us rescued.
(emotional)
My intentions were good.

Michael sees that Arzt is actually getting CHOKED UP...

MICHAEL
Okay, man. Uh... no worries. Forget it.

Michael turns to go... but Arzt blurts out --

ARZT
I met this woman from Australia on the internet. And for about a year we chatted on-line. Then I flew down to Sydney to meet her...

Michael takes this in, incredulous.

ARZT (CONT'D)
Okay, I probably shouldn't have used my buddy Nick's photo... but I really thought she'd look beyond that because we really connected...

MICHAEL
Uh-huh...

Arzt misses every bit of Michael's awkwardness under the weight of his confession --

ARZT
So, I get down to Sydney, we go out to dinner, and she orders the lobster -- then fricken' disappears. Never comes back to the table.
(beat)
And they won't even take the lobster back.

Wow. This is so pathetic, Michael is actually now feeling sympathy. Meanwhile, Arzt is lost in the reverie of his own bad memories.

ARZT (CONT'D)
But that's not the worst of it... I could've just hung out in Sydney, played the bar scene a little bit, but no... what'd I do?
(beat)
I booked myself to fly back early, on Oceanic flight 815.

ARZT is nearly despondent. Michael looks at him --

MICHAEL
I'd love to feel sorry for you, man, but look around...
(gestures around)
Everybody on this beach has got a story just like yours. You think any of us want to be here?

Beat. Arzt pauses: As Michael's words actually land on him. When he finally responds, he's far more subdued.

ARZT
No. I don't.
(and then)
I'm sorry I lied about the weather.

MICHAEL
It's okay. The raft's done. We're gettin' out of here, and we're bringing back help.

And now Arzt looks at him with real sincerity. Taps him on the shoulder.

ARZT
I know you will. And I'll be the first person waiting for you on the beach when you get back.



WHAT WE HAVE LEARNED...

- Arzt was lying all along about being a meteorologist!
- Arzt had a date in Sydney – visiting an internet love interest.
- This conversation happened just as Michael had finished the raft.

A STORM IS COMING



In previous editions of *Lost Magazine* we have taken you Beyond the Hatch and deep inside the sets used for the island's mysterious stations. As soon as **THE TEMPEST** was revealed on the show you contacted us in your droves, demanding we revisit this hatch *and* the feature.

So, without further ado, feast your eyes on the following exclusive behind-the-scenes photography courtesy of **MARIO PEREZ**...

Compiled by Paul Terry

BELOW: Cast and crew prepare to shoot the demanding confrontation sequence inside the Tempest set...



RIGHT: A revealing overhead shot showing the layout of the mysterious Dharma station...





LEFT: The fantastic logo graphic for the Tempest station, painted onto the set wall...

BELOW: Moody lighting adds a sense of menace to the place...

BELOW: *Lost* Photographer Mario Perez gives one of the Tempest's machines an artistic touch...



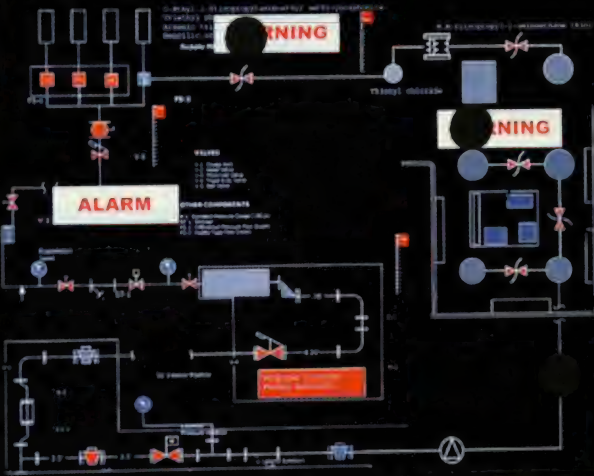


RIGHT: Great close-up of an unknown device that makes up part of the Tempest's array of intriguing appliances...

BELOW: Pure retro – the building's computers all have that classic, dated look we have come to expect from the Dharma Initiative...



BELOW, MIDDLE: A curious map of some kind that was on one of the screens...



ABOVE: Flashing lights... dials and meters... it's enough to make any Tempest visitor panic!
BELOW: A parting shot... we hope you enjoyed this tour of the Tempest. See you Beyond the Hatch again very soon...



WEBISODE #10

“JACK, MEET ETHAN. ETHAN? JACK.”

SUPER TITLE: DAY 4

JACK organizes his PHARMACY... going through pieces of luggage that he's removed from the fuselage in hopes of finding MEDICINE.

VOICE (O.S.)

Hey... you're the doctor, right?

jack looks up to see --

ETHAN ROM. Wearing a WISCONSIN T-SHIRT. And of course, this is well before anyone knew he was an OTHER.

JACK

(nods)

Yup. That's me.

Ethan holds up a BEATEN PIECE OF LUGGAGE --

ETHAN

I heard you were rounding up all the medicine, so...

(smiles)

Figured you might want this.

Ethan drops the suitcase on the sand, POPS it open. Inside, a TREASURE TROVE of PILL BOTTLES. Loaded with OVER THE COUNTER and PRESCRIPTION MEDS. Jack actually SMILES --

JACK

Where'd you find this?

ETHAN

Out in the jungle

(puts out his hand)

I'm Ethan, by the way.

JACK

(smiles; shakes it)

Jack.

ETHAN

Well... thanks, Jack.

JACK

For what?

Ethan SHRUGS --

ETHAN

Getting all this together. Having a little bit of foresight. Y'know, thinking long-term.

(discrete)

Most of them still think we're gonna get rescued anytime now.

JACK

And you think I don't?

ETHAN

No. I think you're smart.

From the vaults of *our* very special Black Box Recorder come these exclusive script extracts from the fantastic Missing Pieces webisodes. It's time to send a shiver down our spines as we recall the episode, "Jack, Meet Ethan. Ethan? Jack." written by **Damon Lindelof**...



Ethan NODS down the beach where we CUT TO:

ETHAN/JACK'S POV

EXISTING FOOTAGE. Claire walking down the beach, looking out at the OCEAN.

BACK TO SCENE

ETHAN (CONT'D)

And I think you're looking at that girl knowing you might actually have to deliver that baby here.

(beat)

I know that's what I'm thinking.

Jack looks at him. A beat. Then NODS.

JACK

Nice to know I'm not alone.

ETHAN

Oh, you're definitely not alone.

And as they smile at each other (no, the irony ain't lost on us one BIT)

JACK

Well, if she goes into labor, at least I know I've got an assistant.

But Ethan's face suddenly turns GRAVE. DEAD SERIOUS. Jack, CONFUSED, sees he's stepped over some line...

JACK (CONT'D)

Worry... I didn't mean to --

ETHAN

No. Don't worry about it.

That just hangs there for a moment. The awkwardness of it. Then, Ethan does his best to play it off --

ETHAN (CONT'D)

Well, anyway, glad the meds help.

Ethan turns to go. Gets a few steps away. The turns. Quietly... and HONESTLY --

ETHAN (CONT'D)

My wife died in childbirth. Baby didn't make it either.

A BEAT as that just sits there. Then, sincere --

JACK

I'm sorry.

Ethan NODS. And then, it's almost like he CATCHES himself. Like he just let his cover SLIP. Now, that all too familiar FREAKY SMILE melts over his features --

ETHAN

Well. Let's hope we're both wrong and the rescue boats are on their way right now.

JACK

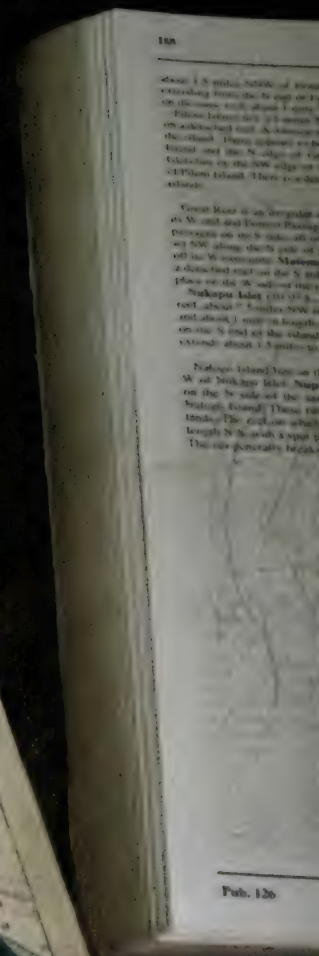
(nods; smiles back)
Let's hope.

And with that, Ethan turns and goes.



WHAT WE HAVE LEARNED...

- Ethan actually appears to want to help Jack and the survivors.
- Their conversation foreshadows Ethan taking Claire and his interest in her baby.
- A sad history of Ethan losing his wife and child is revealed.
- Was that a suspicious look in Jack's eye at the end?



Capturing the 'look' of a show like *Lost* is extremely difficult when you consider the Hawaiian settings, the rainfall, the night shoots, and the flashback/flash-forward locations. Meet one of the Directors of Photography, **CORT FEY**, who talks exclusively about being transported to *Lost*, his favorite moments, and his personal challenge when it comes to entering Jacob's cabin...

Words: Bryan Cairns

CORT IN THE ACT



Let's set the record straight: what is the difference between a Director of Photography and a Cinematographer?

It is pretty much the same. It is kind of a preference of credit. I generally go with 'Director of Photography' (DP). It is just easier to say [laughs]!

How did you get your foot in the door with this profession?

I had a couple of big breaks along the way but my first one was with a friend out of film school who made a low-budget, independent feature. I shot that and it went well, so it was a good thing for my reel and résumé. It was not a Sundance breakout hit though so it did not lead to amazing work for me, but it was a start.

Later, one of my friends got a break so I ended up working as the gaffer for him and we did a bunch of Dimension horror movies like *Prophecy III* and *Hellraiser V*. As a gaffer, you can also sometimes

work your way into being a Second Unit DP for them. On those low-budget films, that often just means you are shooting inserts for a couple of days. It was another credit and another title. Then I was a Second Unit DP for *Mimic 2*. That was a bigger deal because we had a lot of monster shots. That led to a big break, the TV series *Fastlane*, and I was brought on as the Second Unit DP for that.

“THE LOCAL CREW IS SPECTACULAR AND ALSO VERY COLORFUL – WE HAVE SEVERAL A-LISTER SURFERS THAT WORK ON THE CREW.”



Fastlane had a really huge second unit and [series Cinematographer] Nathan Hope had a spectacular vision for it. It was a very singular look to put on television because it had a very feature-film, McG-

esque, colorful, *Charlie's Angels* style. We did a lot of stunt work, car chases, and crashes. Nathan then took two episodes off so I was DP for those towards the end of the season. That was for Warner Brothers and everyone seemed really happy with my work, so when a Bruckheimer show called *Skin* was going to shoot for them, they hired me to do that. That was my first television show [as DP].

Many people associate your job with lighting. What else does it entail?

Well, lighting is a big part of it but one of the luxuries we get on *Lost* is there are two of us so we alternate every other episode. For the time I have been here, I have done all the 'even' episodes and John Bartley has done all the 'odd' ones. On my even episodes, the template is eight days of prep. We often don't have that much time because we have a lot of actor availability issues – since the cast is so large – and location issues, because it is a very ambitious show. That prep time allows me to shape the overall visual approach, shape the choices that are happening, and really advise the director in a visual way.

It is a very fast schedule and you often start from a baseline of, "This is what this room looks like: what can we do to it to make it a little cooler?" rather than, "This is my fantasy of what this should look like." Then, on the day we are actually shooting, I work with a strong camera operator we have, named Tom Lohmann, who has been with the show for a long time. There is only one of him so he does every show! He is the steward of framing, camera operating, and many of the choices with that. I work with him and the director to decide how we are going to cover and shoot a scene. Then I will interface with the other half of the crew, which is the lighting guys and grips, to make sure it is all lit in a cool way.

How did you become a part of the *Lost* family in season three?

I had done *Bones* but left a little early to do a couple of pilots. I was working with a director named Greg Yaitanes who is a great TV director and he knows Jack Bender who is the producing director here on *Lost*. We were riding around a van scouting locations for [TV series] *Drive* and Greg said, "They need a cameraman on *Lost*," so I said, "That would be really cool!" Greg had done quite a few episodes the very first season of *Lost* so he called Jack and said, "You know, you should look at this guy named Cort." They looked at my reel and that got me the opportunity to meet with Jack Bender in California. We had a little meeting and it all went well.



GLOBAL QUESTS

Director of Photography CORT FEY explains the challenges he has faced capturing the show's 'beyond the island' locations...

"There are the practical concerns of where to shoot things. We do flashbacks and flash-forwards with distant locations. We had an episode this season that was in the Sahara Desert and there really isn't any desert in Hawaii. We've also done London, Iraq, and New York a couple of times so the very first question that pops into your head is, 'Where are we going to shoot these things?' That leads to a question like, 'We have a location where this works and this works... but *this* doesn't. So, how can we combine some digital effects to make this a scene where we can have a New York City skyline?' Then, as the prep starts to go along, we start to coordinate some of the technical things. Usually the director and I then start to fall into what the flow of the script is and how we can give it some pacing and strength. For example, the show we are doing right now has a flashback that is very emotional – but it is not an action-based story – and our story on the island is all action. Therefore, the island stuff we are doing is largely handheld; the flashback we are doing is largely with [smooth camera moves via] dolly tracks. There are always good turns in *Lost's* stories so you have to think about how you are going to punctuate them and support them visually."

Further Instructions from season three marked your *Lost* debut. What were your initial impressions of the show?

My first day on set is hard for me to remember. I believe I was at the beach camp, which was a great way to start. From a technical side, *Lost* is a difficult show because you are outside a lot and in the elements. There are a lot of big personalities and a lot of strong, talented people. The local crew is spectacular and also very colorful – we have several A-listers surfers that work on the crew. I haven't surfed myself, but everybody else on the crew seems to have so I've

learned a lot about that world. The challenges of shooting *Lost* became apparent right away since you have consistency issues with the weather changing constantly – you have to be very efficient and get through your scenes quickly. These stories are also so compelling that you get great opportunities to support that visually.

That episode was directed by Stephen Williams who has been on the series since day one...

Stephen is one of my favorites. I feel we got along really well right away. There was



THE OTHERS

always a sense of a little bit of a probationary period at the beginning where everybody back at the office was asking Stephen, "How is it going? How is the new guy? Is he pulling his weight?" [Laughs.] I think everybody was happy with me by my first two episodes. I am really thankful to have had Stephen as my director.

Everyone involved with *Lost* talks about the strong team effort work ethic...

I don't think you could do this show without collaboration. It is a monster show to happen in the short period of time that we have and the people making the show are so talented, you would be foolish not to value their opinions and creative input.

"LOST IS VERY MUCH WHERE I WANTED TO BE AT THIS POINT IN MY CAREER IN A STYLE SENSE."

At the same time, is it hard coming into the series late in the game and putting your own stamp on it?

Lost was so up my alley, stylistically, that it wasn't hard for me to step in and know how I wanted to shoot it. It wasn't like I was going to come here and say, "Okay, we need to use a lot of colorful light and no more of this handheld stuff [laughs]."

Lost is very much where I wanted to be at this point in my career in a style sense. There are challenges with alternating DPs, because you are not with the crew in the trenches all the time. In some ways, you become a little bit more like management and a little less like the crew. There are some idiosyncrasies to that which are difficult but John Bartley is an incredibly generous and fabulous DP. Stylistically, I think we are quite similar

MICHAEL'S FLASHBACK

MICHAEL'S FLASHBACK Meet Kevin Johnson was a tough episode to prepare for, explains Director of Photography CORT FEY...

"Finding [a location to dummy as] New York was hard. That episode was actually right up against the writers' strike. We were without any writer guidance after the strike started. One of our last meetings before we start shooting is something we call a 'tone meeting.' It's where the directors and writers talk on a conference call about the specific tone of all these different scenes and what the characters are thinking. We were without some of that guidance which left us a little bit on our own. It had a big stunt sequence with the car crash, then, the engine room was a huge set to build. That was one of the bigger hurdles. All the interiors of the freighter are on a soundstage and all the exteriors are on a ship out at sea."





to figure out what shots we would use from previous episodes, which ones we would need that were new, and make sure all that stuff matched. It was challenging and a fun episode to do.

All those bunkers and confined spaces must be a lighting nightmare...

The hardest scenes to light are in practical locations because many of the opportunities we can create on a stage don't exist on a practical location. Oddly enough, we are shooting in a beautiful house right now. We shoot in a bedroom upstairs where it is daytime here in Hawaii but we have to make it night inside this bedroom, in a house that everybody is terrified of damaging. Even though it is such a mundane location, that is actually the most challenging to light: the ceiling is low and



but when the actors and director get their hands on it and put life to the words, all of a sudden it becomes this organic, living thing. When you see it on the screen, you are like, "Oh, that is awesome! I didn't expect the scene to be so strong when it seemed so simple on the page."

The nuances that our performers bring to it is spectacular and can never be underrated. It is such a great cast. The things I am most

the actor walks in the door from one side of the room and the camera pans to the other side – but you mustn't see any lights in that area. It is what we call a 'hard ceiling' – an enclosed, covered room where we see the ceiling, the floor, and three walls. You have to be clever where you hide the lights. You can let the film stock do the work for you in certain areas and sometimes you have to put a light in there to shape the texture of the scene.

How about Jacob's haunting lodge?

Jacob's cabin was very challenging for me to light. Some DPs are very good at that moonlight-no-light, darkest-room-in-mankind, which is basically how it was written. John is particularly good at that lighting, but I step into the scene and immediately get very stressed out. "Where should the light be coming from if there is no light?" Maybe I am too literal with it.

Jacob's cabin was built on a stage and we had tons of lights all around the outside creating these little shafts of light that were coming in. It was just very funny because you had to make sure the light is hitting exactly where the actor lands but nowhere else – since it is supposed to be really dark!

although I think you can tell differences in terms of the way we light things. The electric and camera crew are very good at adapting to our different styles and knowing, "Okay, when Cort is here, he likes to use this lighting instrument and when John is here, he likes to use *this* one." The saving grace of the rotating DPs is to have a constant strong camera operator – Tom won't let us stray from the style of the show as far as camera operating goes.

Are there any scenes that exceeded your expectations?

Sometimes you read a scene on the page and maybe I don't really get it,

proud of don't sound so interesting when you talk about them – they were logistically difficult to pull off so I did a lot of prep for them in preproduction and then everything went smoothly. The scenes that surprise me the most are the ones that are most dynamic to the show. Logistically, doing Nikki and Paulo's flashbacks last year – where we saw them inserted into all these previous episodes – was very difficult too, because of recreating all these [pre-shot] events. We did a lot of recreation of the crash and basically brought all the stuff back out to the beach except for the fuselage itself which is just too large to move any more. We still have it on the island but it is in a parking lot. Then we had



PEARLS OF WISDOM

Lost Co-Creator/Executive Producer **DAMON LINDELOF** heads over to the Pearl station where **eight** fan questions await him...

1. Hi Damon! Season four ROCKS!!! I have a question about Eko. When Eko was about to die, he whispered to Locke that they are next. I love that scene. Did the monster see what is going to happen and warned them, or something else?

Gokhan Erguven

Gokhan! I cannot answer your question until I tell you that you have the greatest name in the history of names. For reasons I cannot explain, I picture you



with an eyepatch and a trained falcon on your shoulder as you wrote to us. Anyhoo, I believe what Eko said was – “You’re next.” So the operative question is this: was Eko referring to all of the castaways, or JUST Locke? Hmhmhmhmhmhm.

2. Oh my GOD: episode nine. WOW. Ben’s pet monster – such an amazing sequence! What fictional monster would you love to have some control over and why?

Paul Gallagher

Well, Paul, I can detect your trick question from a mile away, for EVERYONE knows that while you might temporarily “control” a monster (fictional or otherwise), it’s just a matter of time before it attacks/eats/destroys you for controlling it. Even Pete’s Dragon has a hunger for vengeance... and don’t you forget it!

3. Claire – I’m so much in love with her! Will she ever find out about the letter Charlie gave to Desmond and the ring left in the cradle?

David Olano

That’s an excellent question, David. Desmond, unfortunately, lost the letter when he dove down to the Looking Glass station and it got soaked. The ring, however... well, it’s probably safe to assume you haven’t seen the last of it.

4. Please, please, may I know if Juliet will be around until season six? She’s such a great character and I think she has chemistry with every single one of the other characters, not just Jack. Yours hoping,

Grace Ng

Unfortunately, we can make no guarantees. That’s *Lost* for ya. If it’s any consolation, we love Juliet just as much as you do.

5. Archaeology is a fave subject of mine so I’m really enjoying this season. On a (topical) genre note, what’s your favorite *Indiana Jones* movie moment and why?

Stefan Williamson

I love it when the bald dude with the wrench gets chopped up in the propeller of the Nazi plane in *Raiders*. Ooooooh, and also when everybody’s faces melt off! Wait. I think I just realized that I am a sick individual. Oh well!!!

6. Any chance we’d see *Lost* as a comic book soon? Why let *Buffy* and *Heroes* have all the fun?

‘NYBC Boy’

Anything’s possible... but the idea has to be JUST right. We don’t wanna do anything that requires you to read it in order to understand the show... so you might have to wait until after the show is OVER before you see a comic.

7. I’ve completed the *Lost* video game and the ending is very thought-provoking: should I be thinking hard about how it relates to the show?

Martin Patrick

While I always encourage hard thinking, Martin, I wouldn’t fry your brain too much.

8. More Miles please: when in the show’s timeline are we destined to find out more about this handsome rogue?

Amy Curtis

Amy and Miles, sittin’ in a tree! K-I-S-S-I-N-G! First comes weird visions! Then comes conversations with dead people! Then comes Miles and Amy under a wedding steeple! Hold tight, Amy... next year, you’re gonna get lots of coolness from your handsome rogue, Mr. Straume.

Got a question you want to ask Damon Lindelof?

No problem. We’ll be taking him down into this hatch for another interrogation next issue.

Email the Pearl at: voices@titanemail.com

Dear Diary

“We had to literally walk the plank to get to the set...”

LOST CO-EXECUTIVE PRODUCER AND REGULAR LOST MAGAZINE CONTRIBUTOR **EDDY KITSIS** RECALLS SOME OF HIS FONDEST HAWAIIAN MEMORIES...

“My fondest memory of Hawaii was for one week — between seasons two and three — the writers went on a retreat. All of us were in Hawaii. I remember how each night after dinner, everyone would come into my room — Room 230 at the Kahala — and we would hang out until way early in the morning. That was a really great bonding experience with the writers. It really felt like a special time. We’d stay up listening to music, and just talk and hang out. Also, one night in that room, we all discovered that [fellow Co-Executive Producer]

Adam Horowitz sold hot dogs at Yankee’s stadium... and he then proceeded to show us how he sold hot dogs — he acted it out. He then continued to demonstrate this until the early hours of the morning..

“I also remember going to the jungle set, and to get there, they literally made fake wooden bridges over a stream. It was hot, there were bugs, and we had to literally walk the plank to get to the set. I was just so impressed with how devoted everyone was. The cast and crew work so hard in the most difficult conditions.”

[Special thanks to Eddy Kitsis, who was talking with Paul Terry.]





Black Box

Oceanic 815 Flight Recorder

“I LOVE YOU.”

Lost Magazine's Black Box Recorder houses exclusive script extracts revealing how all Lost episodes were written prior to filming. To spread the love between Desmond and Penny, get a box of tissues at the ready as we revisit the time-traveling tour de force that was *The Constant*, written by Damon Lindelof and Carlton Cuse, and directed by Jack Bender...

EXT. PENNY'S LONDON FLAT - NIGHT - FLASHBACK (1996)

BLEEP-BLEEP... Desmond, walking down the street, DEJECTED, suddenly turns around, looks back at Penny's loft. The one she just forcibly ejected him from. OVER THIS WE HEAR THE CONTINUING RING OF THE PHONE IN THE FUTURE...

BLEEP-BLEEP... Desmond look up at the window. And he sees, PENNY. She's closing the DRAPES. She's CRYING.

BLEEP-BLEEP... His OWN eyes filling now as Desmond turns up his collar against the COLD. Penny closes the drapes, shutting him out. His last look at her. BLEEP-BLEEP --

INT. FREIGHTER - RADIO ROOM - DAY

DESMOND. His eyes wet... listening to the RINGING PHONE for one more painfully long beat and FINALLY, a CLICK --

PENNY (V.O.)

Hello?

Desmond can't believe it. IN SHOCK --

DESMOND

...Penny?!

PENNY (V.O.)

Desmond?



CONTINUED:

Yes. After all this time apart after two seasons, Penny and Desmond are actually talking to each other not in a flashback but NOW. And bear with us here, because what happens next is pretty cool as...

EXT. PENNY'S LONDON FLAT - NIGHT - FLASHBACK (1996)

Desmond, his collar turned up, staring at that window, suddenly SMILES. It stretches across his face... a sense of completion... of HOPE...

INT. FREIGHTER - RADIO ROOM - DAY

Desmond clutches the phone, ESTATIC. And now COMPLETE --

DESMOND

You... you answered! Penny! You answered!



And now we INTERCUT THIS WITH --

INT. PENNY'S PRESENT DAY LONDON FLAT - NIGHT - INTERCUT

A modern loft. TIGHT ON MODERN-DAY PENNY. Fearful. Hopeful. Confused. But most of all, THRILLED.

PENNY
Desmond? Where are you?

DESMOND
I... I'm on a boat. I've been on an island. My god, Pen... is it really you?

And yes. We get it. The shifting is OVER. The Desmond we've come to know is the one on the phone with Penny.

PENNY
Yes. Yes... it's me.

DESMOND
You believed me? You... you still care about me?



ON PENNY. her eyes filling. SO MUCH TO SAY --

PENNY
Desmond. I've been looking for you for the last three years. I know about the island... I resear#ZZZZZ --

A BURST OF STATIC DROWNS OUT whatever she was going to say. Desmond looks at Sayid, FRANTIC as Penny's voice COMES BACK --

PENNY (CONT'D)
-- PZZZ spoke to your friend, Charlie, and that's when I knew... That's when I really knew you were still alive. I knew...

INT. PENNY'S PRESENT DAY LONDON FLAT - NIGHT

Penny is OVERCOME WITH EMOTION as she speaks into the phone.

PENNY
...that I wasn't crazy.

Desmond closes his eyes intoxicated by the pure joy of knowing the woman of his dreams still CARES FOR HIM. BUT THE STATIC and ATMOSPHERIC DISTORTION IS GETTING WORSE.



PENNY (CONT'D)
Desmond? Are you still there?

DESMOND (V.O.)
(over THICK static)
Yes. Can you hear me...?

PENNY
That's better again. YES....

There's no more waiting -- who knows how long they have --

DESMOND (V.O.)
I love you. I'll always love you.
Penny, I'm so sorry... I love you.

ON PENNY'S FACE -- well -- this is overwhelming --

PENNY
I love you, too, Desmond.



MORE STATIC. It's BREAKING UP. Desmond clutches the phone like a lifeline. And with an equal measure of love and determination, they're talking over each other now --

DESMOND
I don't know where I am...

-- I promise I will get home to you. I promise...

PENNY (V.O.)

I'll find you, Des.

-- No matter what. I won't give up. I promise.

MORE STATIC... one final burst of CLEAN AIR as they both say, at precisely the same time --

DESMOND
I love you.

PENNY
I love you.

And the PHONE GOES DEAD.

INT. FREIGHTER - RADIO ROOM - DAY

Dead QUIET. As now even the STATIC DISAPPEARS.

Desmond stands holding the PHONE. REELING. The GIACCHINO FALLS AWAY, and we're left with the quiet image of Desmond. Tears in his eyes. Finally --

SAYID
I'm sorry. The power source went dead. That's all we have.

DESMOND
(quietly)
Thank You, Sayid. It was enough.

Sayid looks at him -- and something is different about Desmond. He looks completely LUCID.

SAYID
You're... all right then?

Desmond wipes his eyes, with relief, with happiness.

DESMOND
I'm perfect.

HOLD ON DESMOND. He did it. He's back in his time. But more importantly, Desmond now has HOPE. Because somehow, somehow, he and Penny are going to find each other.

